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ABSTRACT

Communication is a multi-faceted discipline which has often neglected the study of images as spatial, stylistic experiences in favor of exploring the social impact of their contents. This essay offers an addition to the traditional emphases of communication by building on the concepts of framing (perspectives on how meaning is created) and depictions of visual space as means of situating the impact and appeal of imagery. A spectrum of deeper ("window") to flatter ("frame" or "border") presentation modes is explored for several visual media, noting a conceptual heritage in classic film theory and differences from the recent academic focus on semiotic-ideological perspectives. Then a brief history of Western imagery from the Renaissance to the present is presented for painting, photography, cinema, video, multi-image projections, and computer multimedia. Encouragement is given to understand and incorporate into communication study the visual implications of "Classic" and "Special Case" windows and frames. How the full range of communication scholars choose to incorporate the study of visuals throughout the discipline--both in form and content--will help determine the future history and validity of a multi-faceted field. Contains 24 notes and 76 references. (Author/NKA)

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Toward a Theory of Visual Presentation

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Abstract

Communication is a multi-faceted discipline which has often neglected the study of images as spatial, stylistic experiences in favor of exploring the social impact of their contents. This essay offers an addition to the traditional emphases of communication by building on the concepts of framing (perspectives on how meaning is created) and depictions of visual space as means of situating the impact and appeal of imagery. A spectrum of deeper ("window") to flatter ("frame" or "border") presentation modes is explored for several visual media, noting a conceptual heritage in classic film theory and differences from the recent academic focus on semiotic-ideological perspectives. Then a brief history of Western imagery from the Renaissance to present is presented for painting, photography, cinema, video, multi-image projections, and computer multimedia. Encouragement is given to understand and incorporate into communication study the visual implications of "Classic" and "Special Case" windows and frames.

TOWARD A THEORY OF VISUAL PRESENTATION

With the combined impact of emerging, complex educational technologies and postmodern critiques of virtually every academic tradition (Stafford, 1996, pp. 69-78), the multi-faceted discipline of communication suddenly finds itself in a more equal sense of (im)balance compared to traditional disciplines in the contemporary realms of higher learning. Now, issues of legitimacy of content and validity of approach are concerns for everyone in academia rather than just the supposedly "ephemeral" fields, in which communication is still, unfortunately, often included. But despite this opportunity to demonstrate the solidity and relevance of the communication discipline in modern society, we often find ourselves still unfocused in the vision of the field presented both internally and externally. I have cited this problem previously (Burke, 1997), referring specifically to divisions between interpersonal and mass communication and noting that Peters (1994) attempted to offer a solution by defining communication as the process by which we negotiate "the fundamental gap at the heart of all discourse" (p. 131). Peace--or at least clarity--is no more at hand now than it was a few years ago, as Peters has been challenged by Logue and Miller (1996) who countered that communication is based in sharing meaning between individuals by bridging gaps with signs, not in the gaps themselves, and that Peters' preference for mass communication as the paradigm for the field is difficult to employ in interactional models. Peters (1996) retorted that meaning, even of the self, is not as available as his colleagues would have it; further, he challenged the premise that interaction must be primarily an interpersonal experience.

While it would be nice to simply dismiss such disagreements as just Ronald Reagan-style "There you go again!" rhetoric, Peters' premise that our discipline has tended to privilege interpersonal dialogue and analysis of the spoken word rather than giving equal status to all means by which messages are delivered is one that is consistently receiving attention. Pearce (1995) stated the argument quite plainly:

> The media [which, for him, include speech] do not only shape forms

> of consciousness and social institutions, they also shape forms of communication. The media are the infrastructure of the patterns of communication that occur; they affect what happens as the structure of roads, the electric grid, the sewer system shape the development of a community. As a culture and as a discipline, we have not done very much in the analysis of forms of communication, but we should.

Even within the visual realm of cinema communication, Bordwell (1989b) noted that "in recent film studies interpreters have paid scarcely any attention to form and style" (p. 260), verifying Andrew's (1984) presentation of film theory since roughly 1965 as being caught up in the semiotics, psychoanalysis, and ideology of concepts that surround the presence of film more so than the older concerns of film's visual stylistics. Sonja Foss (1992) explored the relevance of this intradisciplinary concern at length:

> The study of visual imagery as communication is surprisingly absent from the communication field; our focus has been primarily on the nature and functions of discursive symbols. The inattention to the visual by communication scholars is particularly puzzling given that images constitute a major part of the communication environment and that most of us believe symbolicity is broader than discourse and involves systems such as mathematics, music, and architecture.
>
> Admittedly, the study of the visual image does constitute a central focus for scholars in certain areas of the communication discipline. Telecommunications, advertising, journalism, public relations, film, television, theatre, and cultural studies, for example, are areas in which the image is central. [Is it? See below.] Some concern with visual imagery also is evident in the fields of nonverbal communication, performance studies, and organizational communication. But in many other areas of the discipline, visual imagery has received virtually no attention--areas such as language, persuasion, rhetorical theory, rhetorical criticism, and public address. Scholars of language, for example, typically do not address the ways in which meaning is constituted by visual images, nor do scholars of persuasion focus on the processes by which visual images persuade. Similarly, rhetorical critics usually do not analyze the operation of visual artifacts, nor do rhetorical theorists propose theories that suggest how visual images function. The few efforts made to study visual imagery in areas such as persuasion and rhetorical theory use visual imagery largely in the service of research questions or theories related to discursive communication; the aim of these efforts is not to discover the effects of the special properties of images.
>
> As a result of our lack of understanding of the features of images that make them function differently from discursive symbols, communication scholars lack knowledge of the conventions through which meaning is created in visual images and the processes by which images influence viewers. A second consequence of our inattention to visual imagery is our formulation of theories of communication that are narrow and inaccurate. By situating visual imagery at the

> periphery of communication theories, we have overlooked much information about communicative processes, practices, and principles. (p. 85)

While this assessment speaks eloquently for the position of visual study within the discipline, I would add that even in the mass communication areas that Foss cites above form is often neglected over content except in applied courses such as graphic design, photography, film production, video production, and lighting. In many other courses in the mass--or, as some would prefer, mediated--communication fields the emphasis is often still on the traditional rhetorical styles or sociological effects of the content of these images rather than the principles and strategies used to convey less obvious meanings. I have tried to offer some alternative conceptualizations of visual presentation in previous writings (Burke, 1991a, 1991b, 1997, 1998), but in this article I hope to extend their scope and substance, not in an attempt to centralize visual imagery as the core of the communication experience but to see how the language of windows and borders (as well as mirrors) can provide a useful framework for understanding and enhancing the dynamics of the mosaic we all experience as communication.

The Big Picture

Framing

When analyzing the various theories that attempt to give clarity and direction to our discipline (and to human interactions in general), reference to a standard text such as Littlejohn (1996) reveals that there are some conceptions such as system theory, semiotics, and poststructuralism that operate so extensively in their applications as to constitute metatheoretical worldviews which have application for virtually any aspect of our vast field. Another such grand concept, which I find to be the most relevant for the discussion of contributions of visual communication theory to the overall discipline, is the process of framing, or giving context to what is encountered and interpreted. While a fine overview of the evolution of the framing concept from Bateson (1972) to present is

offered in Rendahl (1995)--as well as in Littlejohn (1996, pp. 169-171)--I will stay with mass media examples in citing an explanation of framing from Gitlin (1980):

> That is to say, every day, directly or indirectly, by statement and omission, in pictures and words, in entertainment and news and advertisement, the mass media produce fields of definition and association, symbol and rhetoric, through which ideology becomes manifest and concrete. . . . In everyday life, as Erving Goffman has amply demonstrated, we frame reality in order to negotiate it, manage it, comprehend it, and choose appropriate repertories of cognition and action. Media frames, largely unspoken and unacknowledged, organize the world both for journalists who report it and, in some important degree, for us who rely on their reports. Media frames are persistent patterns of cognition, interpretation, and presentation, of selection, emphasis, and exclusion, by which symbol-handlers routinely organize discourse, whether verbal or visual [emphases his]. . . . Any analytic approach to journalism--indeed, to the production of any mass-mediated content--must ask: What is the frame here? Why this frame and not another: What patterns are shared by the frames clamped over this event and the frames clamped over that one, by frames in different media in different places at different moments? (pp. 2, 6-7)

Pearce (1995) made a metatheoretical application of the concept of framing by suggesting that the aspects of communication be envisioned as a four by three matrix with the media of orality, literacy, videocy, and computeracy[1] matched up with the effects of forms of consciousness, social institutions, and forms of communication (see Figure 1). This would allow any cell in the matrix to serve as the "frame" for the others, so that if orality is the frame then literacy seems like a depersonalizing threat or if literacy is the frame then "videocy looks like idiocy" (especially to those, I would add, who have not been "re-tribalized" according to McLuhan's concepts of social and media evolution, 1964; McLuhan & Fiore, 1967). Pearce concluded by noting that:

> in a society which is a motley of media and forms of communication, we do ourselves and our students a disservice by teaching them any one [emphasis his] frame in the matrix described above, or by teaching them that any one frame is "right" or "better" than any other. To teach them this is to inculcate a trained incapacity to understand the complexity of our society and relate to those using other frames.

FIGURE 1

PEARCE'S MATRIX OF COMMUNICATION CONSIDERATIONS

		E F F E C T S		
		FORMS OF CONSCIOUSNESS	SOCIAL INSTITUTIONS	FORMS OF COMMUNICATION
M E D I A	ORALITY			
	LITERACY			
	VIDEOCY			
	COMPUTERACY			

My goal in this writing and in others I have done on the subject (see citations above) is to respect Pearce's position and concentrate on how one cell of his matrix--the juncture of "videocy" and "forms of communication"--can be used as a framing device to offer a perspective on the entire field. It seems to me that Peters (1994) was doing this as well, but he seemed to have stirred up his respondents by claiming a primacy for broadcasting as the metaphor for all communication (because, as he saw it, any message is sent out with the hope of being received and interpreted properly, whether it is or not) rather than offering broadcasting just as a metaphor that speaks directly to those involved with mass media, so that it could then be understood as such by other communication scholars and students who have their own primary metaphors relevant to their perspectives. As Peters (1996) and his dialogists demonstrated, there seems to be no central agreement on foundational terms such as "meaning" and "interaction," so I would rather follow Pearce and propose that we seek to acknowledge the implications of each frame of the matrix rather than attempting to substantiate any essentialist bedrock of the field. Any such "Grail" would probably elude us anyway, because it would likely be known only in its processes rather than in its multiple components.

My concern is with the framing perspective based in the intersection between visual imagery and its manifestation in various forms of communication, as an attempt to synthesize my own experiences as a painter, photographer, producer of video and multi-image programs, film critic, multi-image judge,[2] and teacher of all of the above. What I ultimately hope to show in this essay is the relationship between studying the forms of visual media and the implications those forms have for another cell, the meeting of "videocy" and "forms of consciousness," as each variation on the visual space implied and employed seems to me to also carry with it an intellectual/psychological component. Further, I would agree with Pearce that any of his cells as they are understood as framing devices can be useful in understanding how other cells are framed from within and without their practice, as I noted previously (Burke, 1997, 1998) regarding the application of the "window" and "frame" perspectives which interest me to the interactionist first- and third-person attitudes and "serpentine paths" of interpersonal communication (Pearce, 1994). So, I will proceed first from the cell juncture of image ("videocy") and "forms of communication," then weave in aspects of "forms of consciousness," with the goal that I may "speak" to those who proceed from other cells with a familiar, yet somewhat foreign, insight onto a discipline so necessary to daily life but so vast as to defy closure.

Windows and Frames

As elaborated in my writings cited above, I have focused my study of visual communication on the traditional concepts of window and frame as deep or flat space--taken from Andrew (1976, 1984)--with attendant concerns of objectivity and subjectivity taken from Zettl (1990). Their writings are exclusively on film and video, so any statements or definitions they offer will reflect these "screen" media; for instance, Andrew (1984) said simply: "Classically stated, the screen as 'window' is a place of perception, as 'frame' or border it delineates and organizes perception for signification" (p. 43). Aumont, Bergala, Marie, and Vernet (1983/1992) noted this traditional

characterization of screen space as well (pp. 9-18) and traced the concept of the window view from the French film theorist Andre Bazin back to the great Renaissance painting theorist Leon-Battista Alberti (p. 13).[3]

In film theory, though, the first focus was on how the individually-framed image provided an artificial space for the artist to compose rather than re-create. Rudolf Arnheim (1957) in an essay originally written in 1933, after explaining why film is not as realistic as it appears to be,[4] said, in warning of the oncoming problems with cinematic sound, color, and wide screen, "it must not be overlooked that in this way the subjective formative virtues of the camera, which are so distinctive a characteristic of film, will be more and more restricted and the artistic part of the work will be more and more focused on what is set up and enacted before [emphasis his] the camera" (p. 155-156). One of the few great film theorists to be a significant filmmaker as well, Sergei Eisenstein (1949), writing in 1929 and 1932, discussing the structures, methods, and visual stylistic conflicts to be utilized in montage (the joining of film images together in various approaches to editing), emphasized that "Shot and montage are the basic elements of cinema. . . . The art is in every fragment of a film being an organic part of an organically conceived whole" (pp. 48, 92).

On the other hand, Bazin (1967), who deserves the lion's share of credit for institutionalizing film theory and criticism, writing in the early 1950s retorted that "Montage as used by Kuleshov, Eisenstein, or Gance did not give us the event; it alluded to it" (p. 25) because "The screen is not a frame like that of a picture but a mask which allows only a part of the action to be seen" (p. 105). In further praise of everything that Arnheim argued against, he proposed that "shots in depth allow a great sense of reality, more involvement by the spectator, and an ambiguity about what the director intends" (pp. 35-36). Likewise, Siegfried Kracauer (1960) agreed with Arnheim that film is "essentially an extension of photography" but then concluded that it "therefore shares with this medium a marked affinity for the visible world around us. Films come into their

own when they record and reveal physical reality" (p. ix). By the end of his study, Kracauer established himself as the champion of what is now known as window space:

> Film renders visible what we did not, or perhaps even could not, see before its advent. It effectively assists us in discovering the material world with its psychophysical correspondences. We literally redeem the world from its dormant state, its state of virtual nonexistence, by endeavoring to experience it through the camera. (p. 300)

This became another fruitless argument over an essential nature, that of cinematic space--window or frame (border)--which dominated film theory well into the 1960s. Kracauer (1960) traced this split in stylistic orientation to two of the earliest filmmakers: the Lumiere brothers and their on-location proto-documentaries of the late 1890s vs. George Melies and his theatrically-inspired fantasy tales of the early 1900s. Kracauer referred to their works as respectively establishing the "realist" and "formative" tendencies (his terms for window and frame), a terminology echoed in Andrew's 1976 theory survey but which he changed to "realism" and "formalism" by the 1984 edition.[5]

A related set of conceptualizations is that of deductive/inductive, along with objective/subjective, visualizations from Zettl (1990, pp. 3-4, 11-13, 209-217),[6] in which images were differentiated as those that encourage "looking at" for immediate understandings (message or plot information, awareness of spatial orientation and relationships, a "quick read" of design layout) or "looking into" for more complex analyses (implied psychological or emotional aspects to form or content, development of "subtext" that adds additional insights to the primary narrative or mood). Bordwell (1989b) noted a similar understanding of visual space: "Thus comprehension is concerned with apparent, manifest, or direct meanings, while interpretation is concerned with revealing hidden, nonobvious meanings" (p. 2).[7]

As part of an extensive chapter on film space, Maltby (1995) took this in a slightly different direction by seeming to agree with Zettl--whom he did not cite--in saying "Hollywood space is thus something we look both <u>at</u> and <u>into</u>" [emphasis his]

(p. 200). However, Maltby used these terms exactly opposite from Zettl, with "into" implying the illusion of 3-D perspective and "at" focusing on how viewers accept the world of the narrative as being tangible. I think that a valid semantic argument could be made for either of these definitions, but as I have stated in my earlier writings I side with Zettl (and Bordwell) in emphasizing the immediate comprehension aspects of "looking at" vs. the interpretive diagnosis aspects of "looking into." I agree with Bordwell (1989b) that "Meanings are not found but made" (p. 3), including the deep space meanings of windows and the designed icons of frames. Still, Maltby offered an additional insight when he said that cinematic spatial exploration should recognize the simultaneous existence of Hollywood imagery as both "window" and "border" experiences (p. 194):

> **Represented space** is the area that exists in front of the camera lens and is recorded by it. It is the recognizable space in which actors stand, in which props are placed and in which things happen. . . . **expressive** [space is] endowed with meaning beyond the literal. We move from a space that signifies its own depth and continuity to a space that signifies [a] direct experience. . . [emphases his] (pp. 191-193)

Like Zettl (1990), Maltby (1995) noted that expressive space can also contain awareness of the image's 2-D design (p. 193), but he is mostly concerned with how what we recognize on screen is constantly, simultaneously integrated into what we accept on screen. In this sense he recalls what Andrew (1976) presented of Jean Mitry, writing in the mid-1960s, seeing cinema as both window and frame: "The framed image begins to strike us as an ordered image which we must look at purposefully and in relation to other framed images; but all the while it never ceases pointing to the world it represents" (p. 191). Similarly, Aumont et al. (1983/1992) first emphasized the need to see cinematic space and design as all one entity:

> all this reflection upon screen space (and the adjoining definitions of onscreen and offscreen) only makes sense, after all, with regard to what we call the "narrative representational" cinema. That is, the discussion of film space pertains to all films that, in one way or another, tell their story by situating it in some imaginary universe that they create in the resulting presentation. (p. 15)[8]

then they reminded their readers that one tradition of editing is to compose and move actors and/or camera within the shot, a practice they noted was praised by Bazin (p. 59) and accomplished by filmmakers as diverse as Orson Welles and Eisenstein (pp. 41-42). Eisenstein (1949) himself, writing in 1935, shifted attention from the shot-as-conflict to the importance of working within the shot: "this thirst for synthesis, this postulation of and demand for complete harmony of all the elements from the subject matter to the composition within the frame, this demand for fullness of quality and all the features on which our cinematography has set its heart---these are the signs of highest flowering of an art" (p. 149). Similarly, Stephenson and Debrix (1965) noted:

> [the frame] allows film-makers to chose, to isolate, to limit the subject, to show only what is mentally and emotionally significant. . . . but . . . the very act of framing [emphasis theirs] by itself can begin to create a work of art. The frame does more than isolate a picture; it pushes it together and gives it a unity it would not otherwise have. (pp. 80-81)

Many film texts, such as Giannetti (1996) and Bordwell and Thompson (1997), follow this tradition, articulated above by Maltby and others, by emphasizing in detail the design within each shot and the spatial implications of what is presented in the shot as if all cinema is a unified experience, varied in its impact only by factors such as lighting, composition, pacing, art direction, and acting style. Even Zettl's text, with its theoretical improvements over most others but still like so many in cinema and photography, is largely a production (or analysis) manual on how to orchestrate the structural elements of an image to achieve a desired effect rather than a more detailed exploration of the fundamental differences that characterize window and frame perceptual experiences.

However, similar to Zettl's (1990) provocative but brief discussion of objective and subjective visualization, Giannetti (1996) presented a short but informative discussion of the aesthetic and intellectual value of open and closed forms,[9] which suggest respectively the depth and continuity--and loose, evolving compositions--implied by windows and the contained, organized images--with correspondingly meticulous placements--within the framed pseudo-proscenium arch (pp. 77-83). Little else will be

found in contemporary writings about the conceptual/psychological power to be found in the difference between windows and frames in cinema (or the other visual arts), seemingly because this perspective has been too often integrated into the larger concept of framing as a whole or because such stylistic explorations have been de-emphasized in the era of semiotic, psychoanalytic, and ideological analysis.

. . . And Mirrors

A standard introductory text on film theory and criticism such as Bywater and Sobchack (1989) contains mention of a good number of approaches to exploring the experience of film viewing--including the "lowbrow" practice of journalistic reviewing, the "middlebrow" practices of humanistic, auteur, and genre essays in literary magazines, and the social science "criticism" practices of historical, content analysis, and focus group research[10]--but their contemporary practices chapter made clear that the formalism-realism argument has little current application (pp. 165-171). Similarly, Andrew (1984) noted that window and frame concerns defined the classic stage of film theory but that since 1965 a more appropriate metaphor would be the mirror (pp. 13, 134) which implies the importance of what the audience member brings to the experience. While the mirror allusion clearly has implications of how psychological and (personal aspects of) ideological analyses are applied in contemporary concerns about cinema, it also implies how social structures give rise to semiotic and other ideological concerns (or vice versa), making it difficult in the minds of many modern academics to be concerned with such "suspect" perspectives as creative intention, inherent structural power in the image, or unconditioned responses by the audience. Even as publications grow in the field of study of visual communication they tend to be dominated by various forms of ideological analysis, either using traditional rhetorical criticism methods of explication and evaluation based on the social importance of content and implied meaning--Berger (1972), Morgan and Welton (1992), Adatto (1993), Mitchell (1994), Caldwell (1995), Lester (1995)--or focusing on how the semiotic devices of visual

images are used to present and subtly shade content and implied meaning--Worth (1981), Berger (1989), Saint-Martin (1990), Messaris (1994), Schapiro (1996). While these studies cover an enormous range of visual applications (from traditional painting, photography, film, and video to more "applied" arts such as illustrations, cartoons, graphics, and computer multimedia), they are largely concerned with content-based approaches to communication structures as critiqued above by Foss (1992).[11]

There are other voices as well who object to not only the procedural methods used by many communication scholars but also the epistemological stances of film theorists who continue to champion the Lacanian psychoanalysis/structuralist semiotics/post-structuralist literary theory/Althusserian Marxist position rejected by Bordwell and Carroll (1996) as "Grand Theory" (pp. xiii-xvii). Their preference is for the perspective of definable and defensible comprehension, based in the various forms of cognitivism and historical pursuit--an attitude of middle-level research which still admires empirical questioning (not closed-minded empiricism) and specialized theorizing which does not require every inquiry to be grounded in one overarching worldview (Bordwell, 1996a, pp. 27-30). Likewise, Henderson (1980) rejected prescriptive or normative attitudes toward film theory in favor of what he called "descriptive rhetoric" (p. xiv) of what actually occurs on screen; he still valued the possibilities within the traditions of Eisensteinian/Bazinian film theory, even though he rejected their specific conclusions as (similar to the above) being too ontological and metaphysical (pp. 5-8, 18-27, 38-47):

> The descriptive rhetoric project may be theoretically indefensible today, but I still wish that we had a full version of it on pragmatic grounds. It would be useful to working film criticism and, indeed, to later theoretical initiatives. . . . In film theory a succession of systems has left no certain heritage because few jobs have been finished, because practical work is confused by or indifferent to theories, and because a core of film theory has never been defined. Thus the field of film study has been unduly vulnerable to every invading theoretical army; but it has not benefited from its various conquests because it has not defined itself. (p. xv)

Further, in agreement with the thrust of Foss's (1992) argument Henderson noted that "Our mode of seeing films is important here also--when we concentrate on plot

[emphasis his] rather than on the manner of its exposition, we reduce complex and subtle gestures to dull signals" (p. 86). In like manner, he cited many logical and procedural problems with Metz's attempts to apply Saussureian semiotics to film theory (pp. 126-159, 166-177) as well as the procedural mistakes of cine-structuralists, such as Wollen, in attempting to apply the anthropological approaches of Levi-Strauss.[12]

While my intention is not to denigrate the appropriate value and application of theoretical attitudes which have dominated the field of film studies (and other media) for the last three decades, I do hope that I have established that my emphasis on exploring visual media based on visual structures is defensible as: (1) an alternative to the set perspective of this Grand Theory, (2) an aspect of Henderson's unfinished descriptive rhetorical approach, and (3) an aspect of Bordwell and Carroll's post-(Grand) Theory program, which is no longer automatically suspect for failing to adhere to the politically-charged premises of semiotics, psychoanalysis, and ideological social critiques.[13] These components of Grand Theory have value as aspects of theoretical pluralism, but they do not necessarily have to constitute the foundation of a theory of visual communication nor a specific exploration of visual presentation. As Andrew (1976) said of Eisenstein: "[he] never considered his theories to be anything other than theories of art. There is not a single instance on record of his referring to film as a rhetorical medium" (p. 68). Accordingly, my approach is heavily grounded in the art of spatial use.

Applications of Deep and Flat Spatial Analysis

Specifics of Windows and Frames

I noted above a good number of contemporary explorations of aspects of the visual experience, but of them all only Zettl (1990) remains focused on the processes of visual design and presentation without becoming enraptured with the rhetorical implications of content analysis or the reduction of all visual methodologies to strategies of signification.[14] In that sense I consider his approach to be a high level style manual, a sort of industry-aware applied semiotics in which wide-ranging visual tactics are given

reasonable theoretical groundings in concepts such as deductive/inductive and objective/subjective visualization, outer and inner orientation, and vectors of space, time, and motion. He applied his themes directly to broadcasting and video, indirectly to film, photography, painting, and architecture. Similarly, Yenawine (1991) delved into the inspirations, procedures, and encounters of contemporary (abstract, abstracted, or Post-Modern) art with an emphasis on conceptual analysis rather than just demonstrating how images serve a particular ideological agenda. One other visual analyst who has taken an approach more akin to mine is Miles (1995), whose concept of contemporary cubist television celebrated the differences between what I have defined here as window and frame space (the aesthetic distance of Aristotle vs. the proximity of close-ups, Renaissance vanishing-point perspective vs. the flatness of product details shown in telephoto zooms, the solidity of traditional proscenium space vs. the activity of the moving steadicam) as used in a 1957 Edsel ad and a 1992 Volvo spot. "Unveiling details rather than scenes, flat images rather than deep panoramas, and delivering dramatic glimpses instead of arching narratives, cubist television pushes the edges of our everyday perception. . . . Television, as a result, still bears watching" (p. 40). And while I would argue that all television is somewhat flat relative to landscape painting, portrait photography, and traditional narrative cinema, Miles' attention not only to rendered image space as a conveyer of explicit and implicit meaning but also to the comparative devices used to guide audiences' perceptions is exactly what I would wish to see more of through formal inquiries into the operations of visual communication.

Accordingly, I will move on to a more detailed exploration of what the window-frame (border) perspective can offer to analysts of the visual image, not as an all-encompassing theory of visual communication (which appropriately should include the rhetorical/ideological and semiotic concerns offered by the various authors cited above) but as more of a focus on the intrinsic nature of spatial presentation as it conveys both form and content. In so doing, I am following a well-established tradition of cinema

FIGURE 2

THE SPECTRUM OF DEEP AND FLAT RELATIONSHIPS

CONTEXT
(personal, cultural, historical) affects all viewer responses

Objectivity, "looking at" tendency* ---------- Subjectivity, "looking into" tendency*

"SPECIAL CASE WINDOW"	"CLASSIC WINDOW"	"SPECIAL CASE FRAME"	"CLASSIC FRAME"
(like Realism film style [especially Photographic and Theatrical, rare case Lyrical], some Modernism	(like Formalism film style [and some cases of Psychological and Theatrical Realism], some Modernism	(like Formalism [and some cases of Lyrical and Psychological Realism], most New Waves, much Modernism	(Formalism/avante garde [& some Lyrical Realism], some New Wave, some Modernism
The Bicycle Thief, Rules of the Game, La Strada, Blow Up)	**Gone with the Wind, The Blue Angel, City Lights, The Seventh Seal)**	**Woodstock, Daughters of the Dust, The Last Laugh, Breathless, Citizen Kane)**	**Un Chien Andalou, Zero for Conduct, Weekend, Persona)**
Window style but frame response. Depth of character development. Strength of viewer affiliation with image. More personal, emotional response. Psychological and subjective. Often a strong persuasive, attitude-driven documentary feel in photos, films, and investigative journalism.	See through technique to subject, even when technique is somewhat obvious. Plot/message driven. Basic sense is one of intellectual acknowledgement of the form and purpose of the content. 3rd person attitudes. Commercial films, portraits, landscapes, informational documentaries, home movies, some ads--especially in magazines.	Foregrounds technique to draw attention. More a "why" than a "what," but most TV ads, news, talk shows, sports, games, soaps, music videos, magazine ads, magazine/newspaper/multi-image/multimedia layouts more so than films are the products here and tend to have a window-like, subject-driven purpose. Films in this category lean toward Classic Frame.	More emphasis on abstraction, sensation, contemplation. Deeper exploration, challenge, attention to response and process. Clearer sense of flat space. 1st person attitudes. Products tend toward non-objective, highly manipulated, and/or very conceptual.

<-A TENDENCY TOWARD ENTERTAINMENT->
(personal and cultural maintenance, often a clear sense of merchandising)

A TENDENCY TOWARD ART (deeper sense of discovery)

A TENDENCY TOWARD ART (deeper sense of discovery)

*taken from Zettl, H., Sight Sound Motion, 2nd ed., Belmont, CA: Wadsworth, 1990.

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theory as well as Jean-Luc Godard's more contemporary dictum on continuing to connect form and content (as presented by Henderson,1980):

> One should not choose a figure or style for aesthetic praise in the abstract. The effectiveness or beauty of a figure depends entirely upon its appropriateness in the context in which it is used, that is, its relationship to the subject matter. Thus, Godard admires the American cinema, "which makes the subject the motive for the mise-en-scene." (p. 14).

In practice, with Figures 2-4, I hope to emulate both Edward Tufte's (1990) model of presenting conceptual and graphic clarity in my charts and Marcel Duchamp's (1973) concern for appreciating the vital role of the audience in responding to images:

> All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his own contribution to the creative act. This becomes even more obvious when posterity gives its final verdict and sometimes rehabilitates forgotten artists. (p. 140)

I have tried to synthesize in this presentation many years of observing, contributing to, reading about, and learning from the products, processes, producers, and audiences of a wide range of visual imagery. My understanding of windows and frames is a combination of my own experience and an amalgamation of the responses of many others, but, like Duchamp, I would not wish to deny the experience of any individual observer who finds a different result in any specific instance of window or frame that I cite. However, I would hope that my format would still prove valid in organizing such different perspectives and would provide an opportunity for dialogue on my structures.

Figure 2 is reprinted from Burke (1998) and summarizes my concepts of how various visual presentations of window- and frame-based space operate in various fine and popular arts. Its premises, evolution, and relation to other diagrams that I have constructed regarding the evolution of cinematic style are elaborated in this other writing, reference to which I recommend to fully appreciate what I am offering here, although I think that most of the layout and content of Figure 2 is interpretable with the information that I have provided in the text of this essay. Nevertheless, I encourage a

close reading of Figures 2-4 themselves because I have constructed a good bit of information in them, especially in the columns of Figure 2, that (like Zettl's,1990, extensive marginal commentary) needs to be considered as a separate part of the text, not just a summary of it. For further clarity I should note that: (1) the terms "Classic Window" and "Classic Frame" coincide with the present discussion of "window" and "frame"; "Special Case Window" and "Special Case Frame" generally follow this discussion but require some clarification as presented in Figure 2; (2) while this entire scheme is based in cinema theory as presented in this essay, I have also borrowed a bit from Zettl then expanded actively to incorporate a wide range of visual imagery; (3) while as a two-dimensional spectrum it presents a flow from more aesthetic aspects to more pragmatic ones then back again to artistic concerns, it also acknowledges (lower middle) a three-dimensional spectrum conception which more directly connects the fine art positions despite their drastic stylistic differences; and (4) while this model may have relevance for a larger context as well, it has been formulated solely on imagery in Western cultures for roughly the last 500 years, the post-Medieval concept of the Modern era. Thus, as explained further elsewhere (Burke, 1997, 1998), I have tried to embrace the insights of both the window and the frame perspectives, extend their applications into the full field of visual communication, and provide some explanation as to why the initial focus of visual communication analysis must be on spatial presentation because it has a major role in establishing the conditions for viewer response.

In addition to the explanations and justifications provided elsewhere for Figure 2 , let me note some further connections to what I propose and imply. The most basic conception is the idea that my spectrum presents a means of recognizing the relative "reality" and "artificiality" of all images, that both "windows on the world" and calculated arrangements of space have been equally manufactured to achieve a desired result. Thus, the high-minded results that Bazin attributes to cinematic realism and neo-realism have been separated out here from the traditional ("Classic") window purposes of

representationalism,[15] which, to me, is more what Bazin (and Godard) had in mind when also praising the stylistic efficiency of American genre film. Still, both approaches to window imagery must be seen for the manipulations they entail, just as both can shade their tactics to flow into the more overt manipulations of frame imagery. Henderson (1980) noted that painting and film have the same potential when a window response is the image-maker's goal, they just employ different devices:

> Cinema, like painting, is a two-dimensional art that creates the illusion of a third dimension. Painting is limited to its two dimensions; cinema is not. Cinema escapes the limits of two dimensions through its own third dimension, time. It does this by varying its range and perspective, by taking different views of its subject (through montage and/or camera movement). (pp. 74-75)

Similarly, a shift in tactics can easily achieve a different result, as he explained in reference to Godard's seemingly endless tracking shots paralleling the screen in 1967's Weekend:

> Godard's visual field has little or no depth and has--or aspires to--infinite length; that is, it exists in a single lateral plane.
>
> . . . both montage and composition-in-depth define cinema in terms of a multiplicity of planes and both see the problem of form or technique as the inclusion or relation of planes in a meaningful format. Godard in Weekend renounces the multiplicity of planes as a project of cinema and hence rejects both schools.[16]
>
> What are the implications of these shifts from three dimensions to two, from depth to flatness? An ideological interpretations suggests itself--composition-in-depth projects a bourgeois world infinitely deep, rich, complex, ambiguous, mysterious. Godard's flat frames collapse this world into two-dimensional actuality; thus reversion to a cinema of one plane is a demystification, an assault on the bourgeois world view and self-image. (pp. 79-80) [also see Berger (1972) for an extensive treatment of this point]

Likewise, spatial depictions and arrangements in painting reflect different concepts and emphases of "reality," as explained by art critic Clement Greenberg (1961), speaking of Cubism and beyond:

> Pictorial art reduced itself entirely to what was visually verifiable, and Western painting finally had to give up its five hundred years effort to rival sculpture in the evocation of the tactile. And along with the tactile, imagery and imaging had to be renounced too, insofar as anything taken from the world of nonpictorial space brought with it connotations and associations that the retina could not of itself verify. . . . But space as that which joins instead of separating also means space

> as a total object that the abstract painting, with its more or less impermeable surface, "portrays." . . . The picture plane as a whole imitates visual experience as a whole; rather, the picture plane as a total object represents space as a total object. Art and nature confirm one another as before. (pp. 172-173)

Photography as well demonstrates the shift from deep to flatter or more self-conscious space, as noted by Adatto (1993), quoting photo critic Rod Slemmons in reference to Lee Friedlander's "intrusion"--via shadows, reflections, and other acknowledgments of his presence--in his work of the 1960s: ". . . by indicating the photographer is also a performer whose hand is impossible to hide, Friedlander set a precedent for disrupting the normal rules of photography" (p. 15). A final example of the types of perceptual, psychological, and symbolic encounters in imagery that underlie the presentational spectrum I have offered comes from Bordwell (1996b) in which he meticulously analyzed how and why audiences respond to the seemingly natural but arbitrarily conventional shot/reverse shot editing structure so common in narrative films. In presenting how we must go about comprehending a spectrum of available meaning from the cross-cultural to easily learned localized skills to more complex culturally-specific skills, he indicates the depth analysis implied by my Figure 2.

Each of the four columns contains descriptions and references which can be easily understood at the recognition level by audience members who are familiar with a spectrum of image types within a given medium. But as we begin to explore more ramifications, first in specific mediums then in the social and cultural institutions that shape the media, their content, and our responses to both, we quickly realize that each column should ideally provide overlays of increasing layers of hermeneutic complexity, from critical evaluations to auteur and social science explorations to Grand Theory explications. Within these strata of aesthetic, sociological, and theoretical plurality (which could be available through an embedded computer software "publication" version on disk or CD-ROM, as scholarship evolves with technology as well) the many perspectives of the previously-cited authors can each perform their unique procedures,

but first we should better pursue an understanding of the foundational existence and operations that underlie the presentational spectrum of windows and frames.

As explained in Burke (1998), Figure 2 of this study evolved from my desire to show interconnections between classes I teach in visual communication and film history, thus the specification of film styles at the expense of other image forms.[17] And while this does seem to privilege one form of image presentation over the many others, I feel this is somewhat justified by the genesis of all this thought in the realm of film theory; furthermore, attention will presently be paid to painting, photography, video, multi-image, and computer multimedia in Figures 3 and 4, so I am not concerned that cinema may be taking on too great a presence here. The only other thing remaining to note regarding Figure 2 is that it seems to present the alignment between my general statements on visual communication and the specifics of film history as smooth and coordinated. On the whole this is true, but, as I explored but was not yet able to explain in Burke (1998), the actual fit is not quite so tight. While most films demonstrate an easy correspondence in how their stylistic category reflects their content mood and purpose, a few individual films such as the 1924 The Last Laugh and the 1954 La Strada do not look like what they "act" like (stylistically, the former should be with the other Special Case Frame examples of Expressionism but its content is properly under Psychological Realism--which connects to Classic Window--and the latter's style would be appropriate under Photographic Realism [connected to Special Case Window] but its content is a dark form of Lyrical Realism [connected to Special Case Frame]). More importantly, the huge category of Hollywood Message/Story narratives--clearly a stylistic aspect of Formalism--must reach far across the spectrum to connect to Classic Window content-driven scenarios, which is normally a site for most types of Realism (except--also problematically--Lyrical Realism, which is clearly a type of Special Case Frame). When I cite only representative examples, as I do in Figure 2, everything can be justified, but when a larger sample is explored more specific problems arise.

FIGURE 3

MEDIA AND SPATIAL DEVELOPMENT IN WESTERN IMAGERY IN THE MODERN ERA

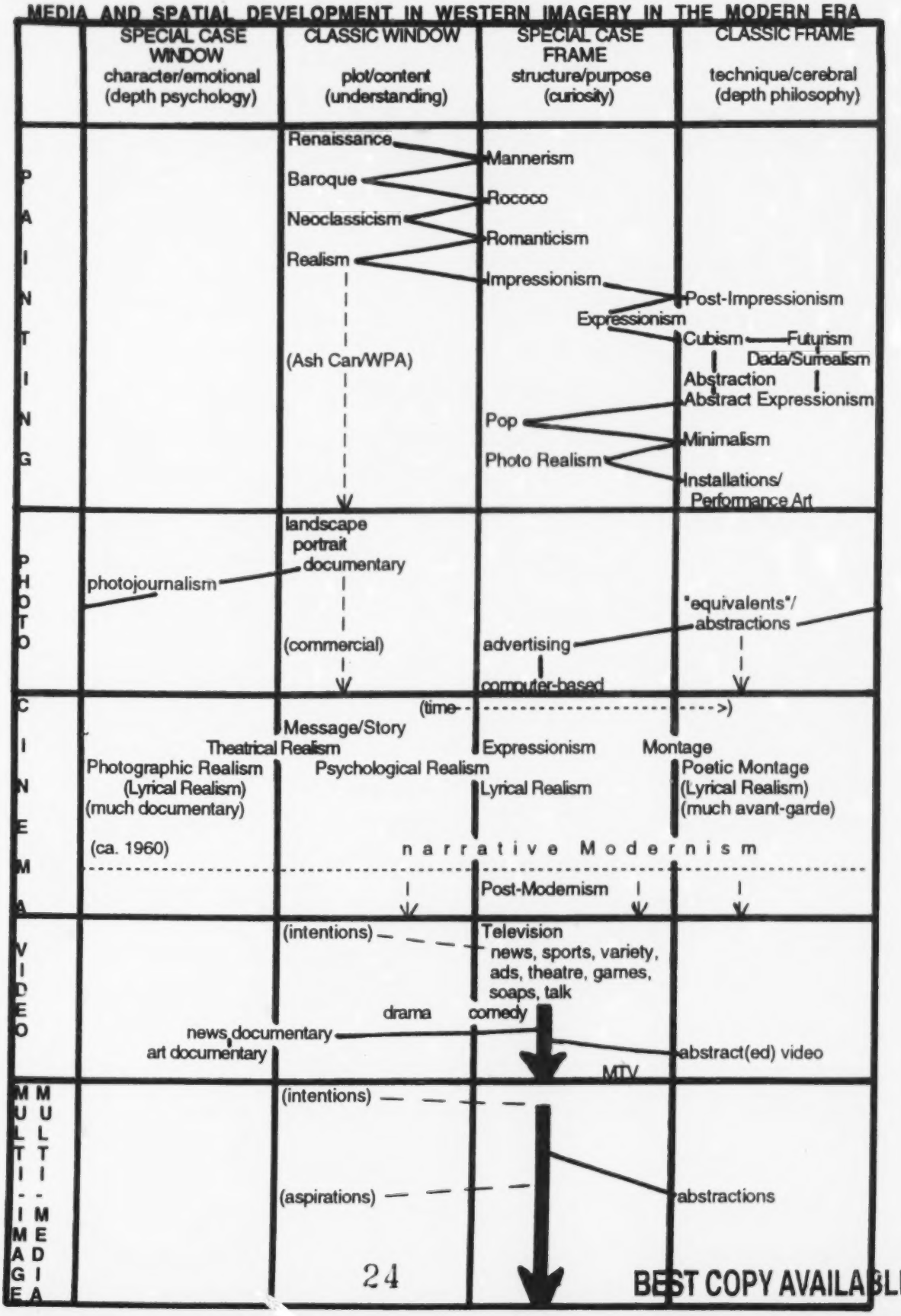

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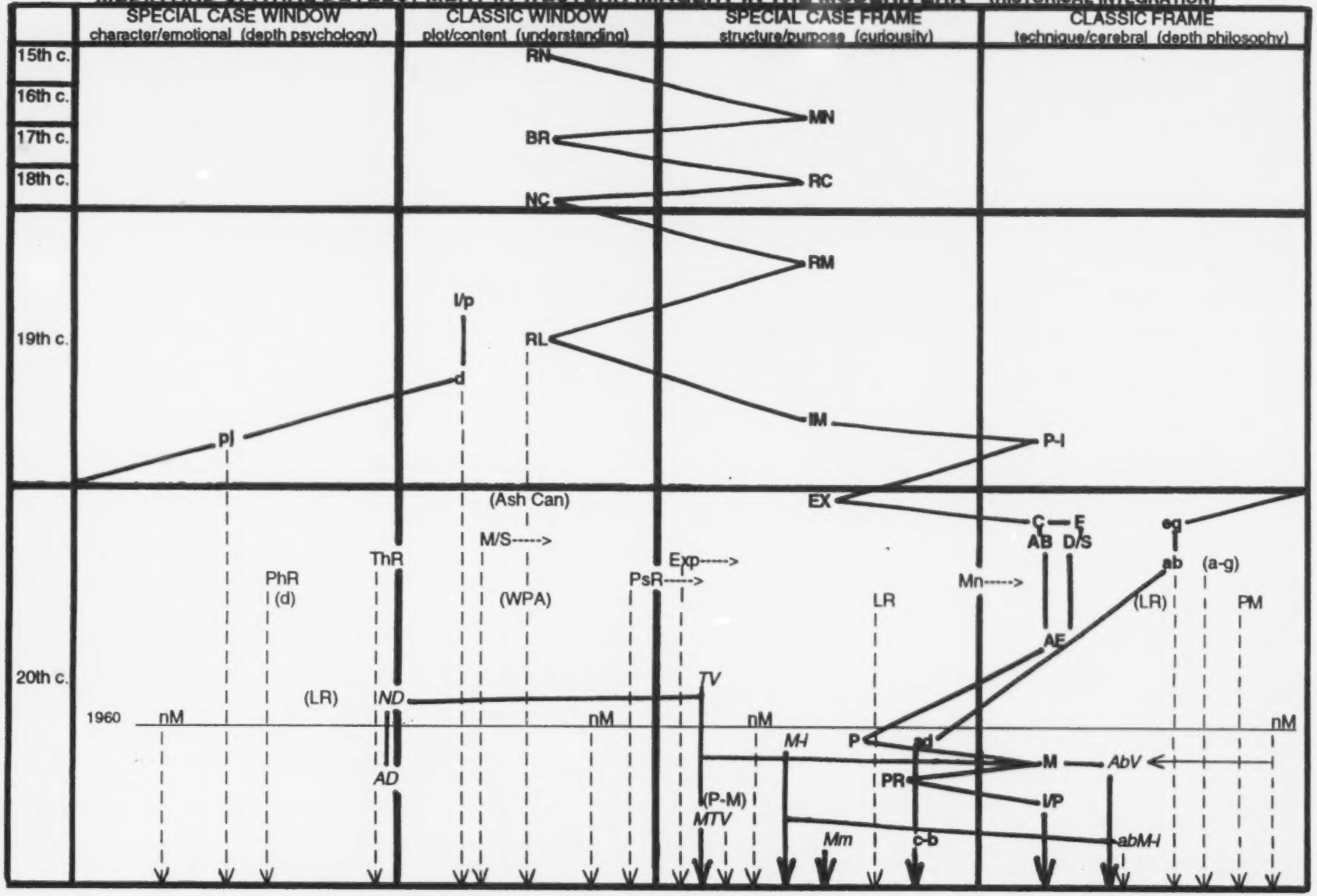
FIGURE 4

MEDIA AND SPATIAL DEVELOPMENT IN WESTERN IMAGERY IN THE MODERN ERA (HISTORICAL INTEGRATION)



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None of these are so disruptive as to be paradigm-breaking inconsistencies, but they call out for a better understanding of why these mismatches occur; therefore, I have constructed Figures 3 and 4 to explore my interpretation of the historical development of the various stylistic or content-based movements in many of the major Western visual forms from roughly the Renaissance to the present. What these chronologies show (with Figure 4 as a more detailed version of Figure 3), at least at this point to me, is even more complexity so that trends in one medium may interface with others but taken together they show little overall pattern, except for: (1) a general trend of commercially-acceptable Classic Window "realism" to actively maintain itself in painting, photography, and cinema, despite ongoing agendas within these media to push them further into the realm of frame abstractions; and (2) a general shift in mid-twentieth century media (video, multi-image, and computer multimedia) from a Classic Window to a Classic Frame base, which so far reflects the technical and social natures of these media. To explore the history behind these trends a bit more, I will now briefly note the chronological justification for the various media involved, citing certain key examples of each movement, and noting along the way which words in the separate streams of Figure 3 have been abbreviated in the integrated flow of Figure 4. I also call the reader's attention to the new set of descriptors (slightly different from Figure 2) for each of the four columns, because they are intended as markers for the content and style of the various images that inhabit each domain of windows and frames.

As we begin our exploration of Figures 3 and 4, painting will be detailed over the other media because of its longer history, its more precise stylistic movements, and its social presence as a vanguard for its visual relatives. Direction in the development of other media imagery may well have been inspired by painting movements and the greater prestige it continues to enjoy among the visual arts. However, the exact impetus of any movement in any of these visual media is not always as direct as the reaction of one style to some other previous one, although that inference might be drawn from the

progression lines of my charts. Certainly reasonable cases can be made for natural progressions (Realism to Impressionism to Post-Impressionism in painting; documentary to photojournalism in photography; basic Message/Story into all of the more elaborated movements in cinema [traces of Griffith have been noted in virtually all other forms of narrative film]) as well as for reactions (the recoil from aristocratic Rococo decoration to more weighty Neoclassic figural scenes during the Enlightenment revolutionary era; the refinement of various forms of cinematic Realism in the mid-1930s-1940s as a response to the primacy of editing styles in the 1920s-1930s). Still, I do not wish to leave the impression that one movement necessarily leads to another so much as that one is predominant at one period in history, followed by another which may have very different characteristics. Certainly there is discernible change in all of these media--usually from window to frame overall--but my only goal here is show what happened in hopes of better revelations and conclusions to follow about why.

Painting

Based on Janson (1995), I have included the following styles which were dominant in specific periods: Renaissance (**RN**)--Early 1400s to about 1525, focused on the revival of Classical human figure and nature studies in frescoes and paintings of Masaccio, Leonardo da Vinci, Michaelangelo, Raphael, and Titian in Italy, Durer and Brugel the Elder in Germany. Mannerism (**MN**)--About 1525-1600, emphasized figural elongations by Parmigianino and Tintoretto in Italy, El Greco in Spain. Baroque (**BR**)--About 1600-1750, featured solid sculptural figures as represented by Caravaggio (Italy), Velazquez (Spain), Rubens and Rembrandt (Holland). Rococo (**RC**)--About 1700-1750, palatial extravagances in architecture and decorative painting in France, Germany, Austria, and Italy, as well as the pastel-colored paintings of Watteau in France and Gainsborough in England. Neoclassicism (**NC**)--About 1750-1850, a return to weighty sculptural form in France by David and Ingres. Romanticism (**RM**)--Also the 1750-1850 period, but more pronounced in the 19th century--exotic, flamboyant works by Goya in

Spain, Gericault and Delacrox in France. Realism (**RL**)--Primarily 1850s-1860s, social commentary and representational depictions by Courbet and Manet in France (no true abeyance of this style, as with the previous ones; continues to the present with notable "Social Realism" periods in the U. S. in the early 20th century [Ash Can School] and the Depression-era Works Progress Administration [WPA], with Hopper as the most important independent realist of this time). Impressionism (**IM**)--Primarily 1870s, painterly attempts to capture the immediacy of atmospheric light by Monet, Renoir, and Degas in France. Post-Impressionism (**P-I**)--1880s-1890s, even more abstracted, personal renderings of nature and portraits in France (and Tahiti) by Van Gogh, Cezanne, and Gauguin. Expressionism (**EX**)--Roughly 1900-1920s, a range from content-based to very abstract, decorative to serious commentary, Matisse and Rouault in France, Kirchner and Kandinsky in Germany.[18] Cubism (**C**) and Futurism (**F**)--Roughly 1907-1915, Picasso and Braque with Cubist multiple-perspective experiments in France, Boccioni's speed and machine studies in Italy. Dada/Surrealism (**D/S**)--Roughly 1915-1930s, mostly in Paris, Zurich, and Berlin, began with Dada's anarchistic anti-art spirit (Duchamp) then evolved into Freudian-based imagery of the subconscious (Klee, Miro, Dali). Pure Abstraction (**AB**)--Primarily 1920s-1930s, throughout Europe and U. S., most attention given to geometric compositions by Mondrian, Malevich, and Kandinsky. Both of the last two movements enhanced Abstract Expressionism (**AE**)--roughly 1940s-1950s, art capital shifted to U. S. with aggressive process paintings by Pollock and de Kooning, as well as incorporation of objects by Rauschenberg. Pop (**P**)--Roughly 1960s, mostly a U. S. movement with a return to recognizable figures, emphasis on popular culture subject matter presented with a sense of ironic innocence. Minimalism (**M**)--Later 1960s-1970s, U. S. leadership again with large geometric or color field paintings by Frank Stella and Ellsworth Kelly. Photo-Realism (**PR**)--Primarily 1970s, another U. S. figurative movement but abstracted in the sense that the images by painters such as Don Eddy and Audrey Flack were so large and consciously

transcribed from photographs. Installations/Performance Art (I/P)--Began in the 1970s, centered in the U. S. but more international in terms of leadership than most movements of the later half-century, heritage from Dada in the 1920s and Happenings in the 1960s; a combination of conceptual statements, infusion of electronic media, quasi-theatrical structures, and emphasis on the performer's body and/or personal history.

Given that painting has evolved over a longer time period than any other medium under consideration here, it is natural that it will show more of a distinct path of development (and may be responsible for determining or influencing the development of later media). This certainly is the case here as there is almost a constant movement-counter movement of styles and influences that gradually shift from Classic Window to Classic Frame over the course of 500 years. Some may dispute my contention that painting did not take its styles and content into the depth psychology realm of the Special Case Window (and certainly some individuals may have, just as specific individuals may have violated any of the general trends I have formulated here), but even in the most active periods of Social Realism in the darkest days of the twentieth century the "gritty" imagery was produced in photography and cinema (Lange, von Stroheim) while painters retained a sense of conscious formal construction (Hopper, Thomas Hart Benton, Grant Wood). The more active emphasis on window to frame is clarified early in our century when various styles of Modernism moved painting to the position of pure abstraction, which was clearly the goal of artists who wished to transcend the dictums of content. But at the end of the century Post-Modernism challenges that goal as distant and elitist, so painters may someday respond by moving around "the back" of the spectrum (as did photography in the early 1900s) to fully explore the one direction they have generally avoided.

Photography

Based primarily on Newhall (1994), but with additional material from Janson (1995), Marin (1980), and Wyver (1989), I have chosen the following topics for

photography, which are defined as much by content as style in their construction of image space: Landscape/portrait (**l/p**) [along with cityscapes]--Began in the 1830s as the medium was established by Louis Daguerre's metal plates in France and William Henry Fox Talbot's negative/paper print process in England; continues as a vital approach into the present day (with Ansel Adams, U. S., just one representative of the ongoing impact of the imagery), displaying a strong presence in all aspects of commercial photography, as noted in Figure 3. Documentary (**d**)--Began roughly in the 1860s with Mathew Brady's U. S. Civil War images (which were largely posed or after the fact of battle, so I have followed Janson in making the distinction of documentary rather than photojournalism; some authors say just the opposite); continues as well as a major enterprise into the present in both the art (U. S. Depression-era, Dorthea Lange and Walker Evans, then their later followers) and commercial fields. Photojournalism (**pj**)--Began roughly in the 1880s (when shooting could be more spontaneous so as to capture real events) with motion studies by Eadweard Muybridge in U. S. and Etienne Jules Marey in France, continues today as another vital branch of the medium (another influential figure who started in the 1930s was Henri Cartier-Bresson, France). "Equivalents" (**eq**)--Began in the 1880s in U. S. as Alfred Stieglitz's concept of nature-based images that signify psychological states. Abstraction (**ab**)--Broadened in roughly the 1920s, primarily at first in the U. S., built on Stieglitz's concepts and continues to present as a major aspect of art photography, either based in nature (Edward Weston, 1920s, and Minor White, 1950s, both U. S.), darkroom manipulation (Man Ray, 1920s, France; Jerry Uelsmann, 1970s, U. S.), or collage (David Hockney, 1980s, England). Advertising (**ad**)-From roughly the early 1960s advertising photography began transcending commercial functionalism (in use for decades) to be more actively influenced by the art world (Philippe Halsman, Irving Penn, Richard Avedon, all U. S.). Computer-based (**c-b**)--Began roughly in the 1980s, digital imagery is now used for a

wide variety of commercial and aesthetic purposes, which often intersect in the arts with the interests of painters and multimedia image designers.

Like painting, photography in my diagrams shows an evolutionary movement from window to frame but this more modern medium moves around the "back" of the spectrum indicated toward the bottom of Figure 2. First, the pendulum swung to the psychologically intense domain of Special Case Windows, which has a tendency to elevate (or at least guide) the communication function from ritually- and commercially-driven entertainment toward the discovery zone of enrichment. Then, as the artistic uses of photography continued to develop, the shift in this imagery was to a different form of art, a more abstract and experimental attitude toward the properties of the medium (encouraged by an era when painting was getting increasingly more abstract, more frame-like itself). Finally, as photography circles the spectrum from Classic Window to Classic Frame it moves full circle toward the world of commerce again, but this time to the mediating point of Special Case Frames where form and content are equally explored and celebrated. Largely this has to do with photography not gravitating toward the Classic Window technology of contemporary cinema (where computers are used to enliven dinosaurs and space aliens) but to the intersection of video and computers, where a still image can be evolved, embellished, and enlivened. In my opinion, the world of painting is drawn to this domain of Special Case Frame technology as well, but computer graphics are thus far a medium of their own, not really a form of painting or photography as we have known them. Visual artists respond by becoming videographers as well or by incorporating video and computer technology into a constantly-widening world of conceptualized installations. In the future, multimedia art may subsume the aesthetic realms of both painting and photography, but for now the impetus in photography is a further merger with the possibilities of digital technologies.

Cinema

Unlike still images, motion images must transpire in time for the viewer to assess their window-frame nature; also, they are difficult to reproduce through individual shots (which often are publicity photos rather than actual images from these media) and verbal descriptions, so the next three categories are grounded both in written sources and in my personal experience (which can now be better verified through the availability of many of the films cited below on videotape--although the format differences between cinema and video create problems of their own). Another caveat is that unlike the other media under consideration here, cinema is unique in that its movements display more of a simultaneous development than a series of influences and/or reactions, with each of its categories continuing on into the present. In general I have adapted or formulated the names of these categories based on a review of numerous writers on film, so some may not be as familiar as the terms cited thus far but I hope their examples will justify their nomenclature. Like the painting styles, the cinema categories are grounded in their visual appearance which generally dictates a type of appropriate content.

Based on Mast and Kawin (1996)--chosen for their extensive stylistic analyses of many well-accepted significant films--I have designated the following categories of feature films (realizing that significant prototypes of cinematic structure also developed in the twenty years prior to 1915's establishment of the feature film's narrative paradigm): Message/Story (M/S)--Began roughly in 1915 in U. S. with the universal triumph of D. W. Griffith's quasi-historical (but fully racist) narrative epic Birth of a Nation; constitutes the Hollywood standard which dominates world cinema today with films such as the all-time global box-office champion, Steven Spielberg's 1993 Jurassic Park. Expressionism (Exp)--Began roughly in 1919 in Germany with Robert Wiene's The Cabinet of Dr. Caligari; contemporary examples include Spike Lee's Jungle Fever (1991). Theatrical Realism (ThR)--Began roughly in the late 19-teens in U. S. with the poignant comedies of Charlie Chaplin, continues with such fare as Ang Lee's 1995

British-based Sense and Sensibility. Photographic Realism (PhR)--Began roughly in 1922 in U. S. with Robert Flaherty's (heavily manipulated) documentary Nanook of the North and in 1924 with Eric von Stroheim's brutally Naturalistic narrative Greed, evolves to films such as Larry Clark's equally brutal 1995 pseudo-documentary Kids. Psychological Realism (PsR)--Began roughly in 1924 in Germany with F. W. Marnau's study of the frailty of human ego in The Last Laugh; contemporary examples include David Fincher's 1995 homicidal detective tragedy Seven. Montage (Mn)--Began roughly in 1925 in Russia with Sergei Eisenstein's Marxist-manifesto-as-editing-symphony The Battleship Potemkin; current films rarely use montage as a full-film style but one that does is Oliver Stone's 1994 Natural Born Killers. Poetic Montage (PM)--Began roughly in the early 1930s in Russia with Alexander Dovzhenko's evocatively composed and connected images (such as Earth, 1930), continues today with films such as Peter Greenaway's British 1996 layered multi-image tale of passion and calligraphy Pillow Book. Lyrical Realism (LR)--Began roughly in 1933 in France with Jean Vigo's freewheeling tale of school-age anarchy Zero for Conduct, leads today to such evocative statements as Julie Dash's 1991 dreamlike portrait of a Gullah family in a turn-of-the-century transition in Daughters of the Dust. Lyrical Realism also appears in parentheses on both charts to indicate my currently anomalous placement of the surreal Zero for Conduct in the Classic Frame column and Fellini's 1954 sad story of human misery La Strada in the Special Case Window column, even though most other examples of Lyrical Realism fit more neatly as Special Case Frames.

Most documentaries (d) continue in the Special Case Window vein, but they can also operate from a Formalist stance (see Note 5). Avant-garde (a-g) experimental films are noted on the charts for clarity in relation to these other cinematic categories; like documentaries, they are not to be confused with dramatic narratives, and as general types of film (rather than as categories of the narrative type) both documentary and the avant-garde span the spectrum of cinematic styles, even though most experimental

work is properly considered as Classic Frames beginning in Germany with Hans RIchter's and Viking Eggling's 1921 abstract Rhythmus 21, Man Ray's cameraless Ray-O-Grams in France in the early 1920s, and Luis Bunuel's and Salvador Dali's surrealistic Un Chien Anadalou in France in 1929, then evolving to computer films such as John Whitney's analogue work of the mid-1960s and digital versions by the early 1970s. Another cinematic influence which cuts across the entire spectrum is narrative Modernism (more story-based than the abstract avant-garde Modernism begun in the 1920s but still focused on questioning the nature of cinema while unfolding the story). I contend that this began "before its time" with Orson Welles' 1941 masterpiece Citizen Kane (Special Case Frame) but manifested itself much more around 1960--Ingmar Bergman's (Swedish) 1957 metaphysical quandary The Seventh Seal (Classic Window), Francois Truffaut's (French) 1959 youth rebellion The 400 Blows (Special Case Frame), Michaelangelo Antonioni's (Italian) 1960 sterile mystery L'Aaventura (Special Case Window), and Alain Resnais' (French) 1961 inexplicable time-warp Last Year at Marienbad (Classic Frame).

Post-Modernism (P-M) also made its presence known (although more as a general attitude than with specifically significant films) in the late 1960s in France with the political/semiotic work of Jean-Luc Godard and then more directly in the 1970s U. S. with Woody Allen's media-wise satires, continuing today with such examples as Quentin Tarantino's 1994 endlessly referential Pulp Fiction. In that these narrative Modernism and Post-Modernism films have had considerably more impact on mainstream narrative cinema than earlier avant-garde Modernism, I have noted roughly 1960 as a significant time in which both film theory (Andrew, 1984) and film practice (Mast & Kawin, 1996) changed in seemingly irrevocable ways. In Figure 4 I have drawn the line across all media because the Post-Modern revolution (begun in non-synchronous ways by scholars such as Derrida in France and McLuhan in the U. S.) has had an incalculable

effect on the course of abstraction in the older visual media and a seminal impact on the development of video and newer media.[19]

Similarly, there is another time factor that seems to be relevant mainly for Classic Window Message/Story films (but also for some other older Classic Window and Special Case Frame films as well): as audiences become farther removed from these films' original release dates--and become correspondingly more sophisticated in their understanding of production processes--movies which once were praised for verisimilitude (such as Victor Fleming's [really David O. Selznick's] 1939 Gone with the Wind) over time seem more artificial, more like the intentional media display pieces of the Special Case Frame category. This seems to me to not be the case with any other visual medium (representation tactics in painting and still photography do not seem to lose any of their structured luster even centuries later; video, multi-image, and multimedia were limited in their window capacities to begin with) and possibly results from cinema's unique presentation environment that is more capable than any other current medium (prior to widespread use of High Definition Television [HDTV]) of pushing its audience's perception from representationalism to illusionism (see Note 15 and Currie, 1991, 1996).

However, as technology improves so does the window impact of current film relative to older examples. Possibly this is the answer I am seeking to reconcile my placement of Formalism's Message/Story films within the realm of Classic Windows when these windows normally are connected to the various Realisms: these Hollywood "windows" take on a pseudo-Realism necessary to keep their audiences focused on the delivery of the narrative discourse, so they are a form of Formalism masquerading as Realism; over time they lose their veracity as window experiences because of the steady improvements of the window industry and we learn to appreciate them more as the stylistic structures of Formalism's Special Case Frames (Just as time dims the narrative appeal of some Expressionist and Montage classics--The Cabinet of Dr.

Caligari, The Battleship Potemkin--and allows us to appreciate them more as Classic Frame abstract compositions; possibly this happens with older Psychological Realism works such as The Last Laugh as well, providing an explanation for my quandary over why it seems to wander away from the Classic Window experience into the realm of Special Case Frames.). This is an odd part of the general pattern of window and frame relationships which lies quietly buried in the overall schematic of Figure 2--manifesting itself only in the details of Figures 3 and 4--and which led to some unanswerable questions in my earlier version of this theoretical structure (Burke, 1998) but seems plausible given cinema's unique but fragile power to overwhelm an audience when Zettl's (1990) structures of "looking at" representationalism are conveyed in a large screen, proscenium-derived environment.[20]

Video

Even more so than cinema, video--and its main subset so far, television--is difficult to document because most books on the subject concentrate on technological development, sociological concerns, theoretical stances, or summaries and celebrations of television industry program content, with little attention given to visual analysis of the programs. Further, some series episodes are available in syndication or on specialty cable networks but there is nowhere near the archival access for video that exists for cinema. Even experimental and silent films are circulating in cult film-on-video stores, but the equivalent for early network television or contemporary artistic video is very difficult to come by; therefore my explorations in this area will depend even more on my personal and professional history and memory, which I acknowledge is not always the most reliable source.

Based on my experience and augmented by Settel and Laas (1969), Youngblood (1970), Winship (1988), and Wyver (1989), I have established the following (relatively simple) categories for video in Figures 3 and 4 (Which is more like photography in that terminology is based in content rather than primarily in image structure, but here the

problem is even more prevalent as there are even fewer ways of reasonably dividing up the material based on spatial approach.): Television (*TV*)--Began in the late 1940s as far as regular broadcasts to an ever-increasing audience are concerned; network television quickly established a collection of program genres that were all derived--just as were TV industry technology and personnel--from radio (broadcasts of commercial films would come later when the Hollywood studios stopped boycotting TV networks and instead grew richer by producing TV comedy and drama series). For our purposes, all of these program types can be seen as a single network television entity, especially because in their early days they all shared the structure and limitations of live broadcasts. In rough chronological order these TV genres--most of which continue as mainstays of the industry today--are news (daily broadcasts, Edward R. Murrow's "Person to Person"); sports (beginning with boxing and baseball [and wrestling, depending on the definition of "sports"]); variety (Milton Berle, Sid Caesar and Imogene Coca, Ed Sullivan); commercials (not a traditional narrative genre but a vital and well known aspect of the industry nevertheless--and they did develop little stories and establish a host of actual and fictional personalities); live theatre (Kraft Studio Theatre, Studio One, The U. S. Steel Hour, "Amahl and the Night Visitors," "Peter Pan"); games ("What's My Line?"); soap operas ("As the World Turns"); talk (Steve Allen, Jack Paar); comedy--in which the nature of the medium took a drastic change by putting programs on film, allowing a degree of cinematic post-production control ("The Life of Reilly," "Amos 'n' Andy," "I Love Lucy," "The Honeymooners"); drama--in which film style was given more Classic Window space and plot to work with (crime ["Dragnet"], westerns ["Gunsmoke"]).

Once this package of program staples was established, a regular audience was developed, and technological sophistication was under way, television in the 1950s also pushed into the area of news documentaries (*ND*) (Edward R. Murrow's "See It Now"). The serious content of these broadcasts provided more of a window experience than

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entertainment programs, where the medium was foregrounded by viewer involvement with the delivery system and the constant interruption of commercials. These factors were part of the news documentary experience as well, but here relevant political and sociological material could become the compelling factor to move the audience beyond curiosity with the medium into a sense of intellectual and emotional resonance with its content.

Video certainly means more than television now, but its other categories are known mostly just as large concepts rather than as distinct spatial imaging styles: abstract and abstracted video (*AbV*)--which indicates relative levels of narrative content interacting with flatter, frame-like space--apparently began with Korean artist Nam June Paik in 1965 and continues on to the present with influences from broadcast television, Minimalism, and narrative Modernism (as shown by the various intersections at *AbV* in Figure 4[21]); video art documentaries (*AD*), which began appearing in the 1970s, are aware of both their aesthetic and news heritages; and the MTV network with its attendant music videos began in 1981 as a more contemporary form of television's Special Case Frame, very aware of itself as a medium but still focused on the need to sell itself and its musician products based on content or at least cultural icon status (industrial or corporate video also became an affordable tool in the 1980s, opening the door for the medium to expand exponentially, but its form and spatial use was largely dictated by copying broadcast television so I have not included this category in Figures 3 or 4).

The developmental path for video has always been very firmly in the realm of Special Case Frame, with only an imposed sense of evolution from window imagery and this based more on the intentions of programmers than on the reception experiences of the audience. Television was intended to sell viewers to sponsors (so that the sponsors could attempt their own sales pitches of soap, tobacco, automobiles, etc.); thus, the intention of network programmers was to create the kind of absorbing plot/hidden

technique that had been the Classic Window standard for centuries in painting, photography, and cinema. But video was a more radical medium than any of its predecessors, combining the movement and sound of the cinema with the viewer's spatial control of the still media. This resulted in an experience which was always a bit contrived, a bit flat, a bit abstract, a bit odd, but yet a bit more compelling in its own unique manner: as McLuhan (1964) explained it, the older media were self-contained--"hot"--while television was more obvious and more engaging, yet required more effort to complete the interaction--"cool." Over time, network television content has also become more self-contained and remote (and, appropriately, more controlled by viewer remotes) compared to the specialized diversity of cable channels, the self-programming of video games and movies-on-tape, and the digital effects which drive both commercial music videos and artistic museum installations. But until such time as wall-size HDTV screens might change our perspective of the video experience, it will remain primarily a Special Case Frame medium--especially as it absorbs and blends with other media such as commercial cinema and interactive computer systems--because its technology is always self-evident, its connections to the world of commerce are now ingrained in our society, and, like the emerging Internet, it offers a sense of participation and control to all of its users without necessarily requiring engagement with the production process.

Multi-Image and Multimedia

Both the words which signify multi-image/multimedia combinations and their signified uses in educational, artistic, and marketplace products have a long (although largely unknown) history of application and interaction. However, they are no longer synonymous, as they were in the 1960s and 1970s, because multi-image has retained its connection to multiple-screen or multiple-image projection environments while multimedia has now been identified with interactive, computer-based technologies. Even more so than video, this realm of non-theatrical media remains hard to document (despite the wealth of industry-serving trade magazines and software manuals in the

computer realm) in terms of individual creators and movements. Here, most of all, I depend on my own experience of over twenty-five years participation in the field and a few relevant print sources which have tried to capture the flavor of these products, because other avenues--such as transcription of wide-screen projection and interactive computer work to videotape--provide dubious results for examination and availability of even these shadow tapes is limited to a few private archives which are difficult to access. In addition to personal experience, I have consulted Youngblood (1970), Davis (1973), Burke (1980), Wyver (1989), and, for representative purposes of computer imagery as a Special Case Frame manipulated product, Abode Photoshop (1994).

While my own historical survey (1980) of artistic and commercial Intermedia stagings and multiple-image projections[22] shows a conceptual history that can be traced back to prehistoric cave paintings and a modern technological development from 1900, for the purposes of Figures 3 and 4 I have indicated that multi-image (*M-i*) begins in the 1960s because this is when permanent installations and repeated uses stabilized in the educational, commercial, and artistic sectors of society. From that point on, presentation control and sophistication was the main thrust in terms of computer-controlled projector synchronization and increasingly intricate art direction and graphics production. Frame-oriented abstractions (*abM-i*) have existed in this field for some time (for example, Standish Lawder presented "March of the Garter Snakes" in 1960 by simply projecting viscose materials mounted in glass, allowing bulb heat to cause kinetic reactions), but there was a time lag similar to the progress of the overall medium before there was a consistent development of this interest at AMI (and associated) festivals in the U. S. and Europe in the 1980s. Likewise, computer multimedia (*Mm*) has a long post-World War II technological history, and digital imaging tools such as the Quantel Paintbox were having an impact on other media (video) in the 1970s, but it was not until the 1980s that the hybrid production and delivery system of text, sound, graphics, and images that we now understand as multimedia (a term that has its roots both in

educational packages and discotheque projections of the 1960s) became affordably accessible to a wide range of producers and began making an impact on the public with the popularity of the Pac-Man game in 1981. As noted above, true Classic Frame abstractions in this field are still in their infancy and are largely merging with the realm of contemporary "painting," so I have not specified a development here separate from the world of abstract multi-image.

Actually, there is a lot of interaction between producers and designers of multi-image and multimedia (with the latter largely absorbing the former) as these media emerged with the information revolution and somewhat transcended the strong Classic Window heritage of older media. Like television, though (as the first manifestation of the increasingly revolutionary field of video), multi-image and multimedia have always been grounded in the Special Case Frame blend of obvious form and necessary content, a pattern that speaks to the social conditions of the late twentieth century and now manifests itself in the increasingly "cooler" and technologically-driven formats of painting, photography, and cinema as well. Also like video, I would say that multi-image and multimedia evolved with Classic Window intentions in that they were seen by their original creators as means of using contemporary technology to captivate viewers with content. As with the "invisible" painting brushwork, photo dodging and burning, and cinema editing of the past--which were all intended to increase viewer understanding of the intended purpose of the plot or message while hiding the processes of production--multi-image, and later multimedia, producers in the fields of education, business, and art sought to immerse their audiences in a full range of perceptual experiences and communicative codes for the very traditional goals of teaching, selling, stimulating, and inspiring.

From the many producers I have talked to over the years, I would say that they quickly found their products in conflict with viewer fascination about delivery systems, a situation that threatens to push these media largely into engineer-inspired Classic

Frame Formalism ("How many projectors was that?' "How long does this take to download?"). So, many of these producers have rekindled their aspirations toward a more Classic Window-like response from their customers, hoping to make the content itself more engaging, informative, and useful in the cacophonous Global Village that we now inhabit. Again, like video, multi-image and multimedia have never been able to hide their technologies behind the representational screen of the Classic Window because their media structures and marketplace needs were always too obvious. But yet it seems as if creators in these contemporary media yearn for a wider heritage rather than just the natural shift into full Frame abstraction; they need to share the representational world of windows as a means of assuring their users that new media also offer the soothing escape into parallel universes of content (note the successful use of "window" terminology in personal computer software and the all-absorbing--somewhat addictive--nature of Internet content for many users). Possibly this shows that producers and users of all visual media aspire to embrace what inspired both Eisenstein and Bazin, as well as all their critics who attempt to synthesize these interests at "higher" levels. How the newer media will evolve into the next century is a question to be answered only in hindsight, but it seems unlikely that the fascination with window imagery that has continued to give robust life to commercial painting, photography, and cinema will wane even as life's challenges and tools become more complex and frame-driven.

Conclusion

In this exploration of aspects of visual communication I have emphasized presentational formats and their varying degrees of implied image depth and flatness for three purposes: (1) to provide a perspective from a lower-profile branch of the communication discipline, which can offer insights and metaphorical applications to other scholars and students in a rhetoric-dominated field seeking greater unity; (2) to explore how the metatheoretical concept of framing is a critical aspect of both the form and content of visual communication; and (3) to detail an exploration of image spatial

presentations as a foundational strategy in visual analysis, thereby offering a common denominator for all images and providing a formal balance to the Grand Theory emphasis on semiotic, psychoanalytic, and ideological explications of design and content. None of this is intended to replace any of these alternative perspectives with visual communication or spatial analysis as the center of the discipline. Rather, I am following Peters (1994), in offering different analogical paradigms which should find resonance with more traditional paradigms, and Pearce (1995), in emphasizing two junctures of a discipline-wide matrix: the intersection of "videocy" (image-based message structures) and forms of communication as well as the corresponding intersection of videocy and forms of consciousness (presented by me as a spectrum from depth psychology through more surface forms of comprehension and curiosity to depth philosophy).

My inspirations come from the earlier twentieth century film theories of Eisenstein and Bazin, but their applications have meaning for many other forms of visual media across a much wider historical period. Within the older media of painting and photography there is a tendency over time to shift from window-like depictions of spatial depth to frame-centered concerns with technique and process, and in that painting is the only medium under consideration here to transcend my 500 year period of inquiry it may well have structural and stylistic influences on all other media that transcend its obvious points of influence. Cinema is roughly one century old, with a pattern of balanced progression in its various stylistic movements but all with a genesis in Classic Window narrative, which itself has a tendency to gravitate toward frame considerations over time. The newer electronic media of video, computer-controlled multi-image, and computer-based multimedia hybrids are all grounded in the flamboyant world of Special Case Frames, where content and process vie for audience attention. But even these technological extensions of postmodern consciousness seem to me to have roots in and aspirations toward the mesmerizing world of windows, demonstrating that all of these

visual media--through their producers and consumers--naturally gravitate toward the full spectrum of presentation formats, with their concomitant aspects of consciousness.

The authors who defined the realism-formalism debate assumed that each position included all that is associated with my further subdivision of both into Classic and Special Case versions of the style in question. But that to me was part of their past weaknesses, even when presented as visual metaphors rather than as the ontological entities rejected by Henderson (1980). Each stance looked to the arts for its inspiration rather than the audience effects currently associated with psychology and the other social sciences, but in doing so each also attempted to avoid the commercial side of cinema, as well as associations with other arts, which might weaken cinema's position as a unique, valid form of visualization. This is why I find it necessary to attach these older theories to Zettl's (1990) incorporation of other visual traditions so that this discussion of windows and frames is not limited to cinema nor even to visual media seen just as fine art. While the aesthetic perspective is a useful alternative to the hegemonic assumptions of Grand Theory in order to reclaim the value of signifier design in relation to signified intention, a foundation in the arts need not exclude the widespread existence of and cultural investment in the popular arts, especially the most available such as commercial film and television, magazine advertising layouts, documentary images in all media, and computer multimedia's vast array of informational offerings.

For this reason, I see the more artistic purposes of Windows, as elaborated by Bazin and Kracauer, to be better explored within the concept of Special Case, while the recognition-driven Classic Windows are studied better as vehicles of seamless message delivery (another cinematic celebration of Bazin's, which allowed him to praise Hollywood's success with genre vehicles). Similarly, the formal focus of my Classic Frame is the logical extension of what intrigued Arnheim and Eisenstein about cinema (and fits well with the formalism experiments of all the other arts in the early twentieth century), while the emphasis in my Special Case Frame contains the means by which

they justified cinema: articulated form delivering enhanced messages. Each subdivision of window and frame carries with it interrelated artistic and entertainment tendencies, each of which find fullest expression as a type of Classic or Special Case.

This is not to say that inclusions in the Classic Window column such as Renaissance frescoes, documentary photography, or Theatrical Realism cinema must be considered as commercial art, just as Impressionistic painting and Lyrical Realism film do not fail to be appreciated as fine arts just because they are classed with broadcast television and multi-image sales convention showcases. Rather it shows that there is a visual dynamic within each of these categories, so that the television news documentaries of Murrow share formal structures and audience enticements with the searing Depression-era photo exposes of Lange (Special Case Window), just as the narrative Modernism cinematic challenges of Godard share formal and attitudinal strategies with the Abstract Expressionist drips and splatters of Pollock (Classic Frame). In understanding what each of these presentational approaches has to offer to both artist and audience we better appreciate how stylistic form itself can inform the visual communication encounter.

As a whole, Special Case Windows set out to lure their viewers into a world of intense representationalism usually for quite serious purposes of probing the depths of human emotions. Their association with naturally-lit, depth-of-field compositions most actively allows a sense of audience identification with the sociopolitical challenges and issues presented, as the viewer's soul is on the verge of being engulfed by uncompromising images that are often used to bring war, poverty, arrogance, and other human failures to vivid life. Classic Windows step back a bit through brilliant uses of controlled technique to allow the viewer a more serene sense of comprehening message, purpose, and anticipated response; surface physiology rather than depth psychology may now be mined for intensity (as with special effects-rich movie thrillers and sentiment-filled ads), but there is at least a subconscious awareness of the well-

crafted skills being employed to produce such an immediately effective result.[23]

Special Case Frames are "flatter" than Classic Windows, in that technique is more foregrounded, even though response to content is still expected. Television is the most visible, most influential result of this presentational attitude, with considerable influence on other visual media in this respect since mid-century; consequently, when television becomes even flatter than usual through "graphication" devices in news broadcasts (Zettl, 1990, pp. 180-182, 202-205)--graphic overlays, frames inset within larger frames, the direct-address z-axis position of newscasters, the acknowledgement of commercial interruptions, etc.--it subtly tells the viewer not to probe too deeply into the content, to accept the material at its headline value so as to stay somewhat detached, to be able to shift from homicide reports to hygiene ads without an imbalance in investment. Similarly, the more probing Pop Artists used the flat production techniques of silkscreen, color dots, and billboard formats to keep their audiences somewhat amused and removed from the solemn critiques which lay beneath their slick surfaces. Moving to the other extreme of the spectrum, Classic Frames are inherently connected to the avant-garde and narrative abstractions of Modernism, the celebration of technique for its own sake (while the even more recent Post-Modernism swings back to the content-aware domain of the Special Case Frame); viewers of these images are forced to actively explore what they confront in the nature of the medium itself--to appreciate texture, to find the pattern of composition--rather than allow content to dominate the experience. Yet, the depth of discovery which comes from encountering Classic Frames is different only in direction not in kind from the fulfilling discoveries to be encountered in Special Case Windows: both probe the depths of human experience in vastly different visual forms but ultimately tie the spectrum together in a coherent fashion. More extensive visual analyses of various media examples, based on their window-frame characteristics and implications, are needed to extend my line of inquiry.

I look forward to continuing with this project and encourage others to also contribute or refine as they see fit.

In a fast-paced, information-rich, consumer-driven, and multi-cultural society such as we now occupy, the visual image in all of its manifestations is more valuable than ever for economic, intellectual, and aesthetic purposes. From immigrant audiences flocking to silent films for cultural orientation (as an alternate to the barrage of verbal languages) a century ago to contemporary students leaving their decoding-driven, print-bound teachers behind for a world of fascinating World Wide Web audiovisual sites, the image has consistently proven to be an efficient yet invitingly ambiguous connection for enrichment, entertainment, persuasion, and at least a scanning sense of information flow (even print journalism has become more concerned with its graphic layout in response to televised news digests). In academia, however, the image is always being "discovered" anew by humanists and social scientists who often see it as a supplemental area for traditional rhetorical or effects analysis, overlaying literary and quantitative assumptions about how images and their audiences should be studied. All of this has its place in the full range of visual communication study, but it should be grounded in awareness of spatial strategies and their inherent motivations and appeals.[24] Window and frame presentational styles have long had good reason for being appropriate communication choices in the sociocultural dynamics of their societies, a history-based assertion which there is not "space" enough to develop here but which is implicit in the many historical sources I have cited. How the full range of communication scholars choose to incorporate the study of visuals throughout our discipline--both in <u>form</u> and content--will help determine the future history and validity of our multi-faceted field as we move through this intellectually and socially challenging era into another century of potentially greater change.

NOTES

[1]Pearce admited that his "videocy" term is one of "deliberate playfulness," and that the "computeracy" term is just a logical extension of the others. However, I feel that if videocy is intended to cover not just video applications but all visual imagery (with the possible justification of how well video has been utilized to expand the awareness of and access to other visual media such as painting, photography, cinema, and multi-image), then I see the validity of this term and certainly prefer it to something as clumsy as "imageacy" or confusing as "visuality." "Computeracy," likewise, may not prove to be the best term in the long run, but it does indicate a necessary awareness of a significantly unique hybrid of text, image, sound, and personal interfacing over spatial distances. Perhaps something such as "digitacy" implies the process more generically but it still sounds awful, which again goes to show that concepts based in speech--orality and literacy--more easily lend themselves to spoken language while concepts that emanate from visual perception and technological processes are not often easy to accommodate to verbal expression.

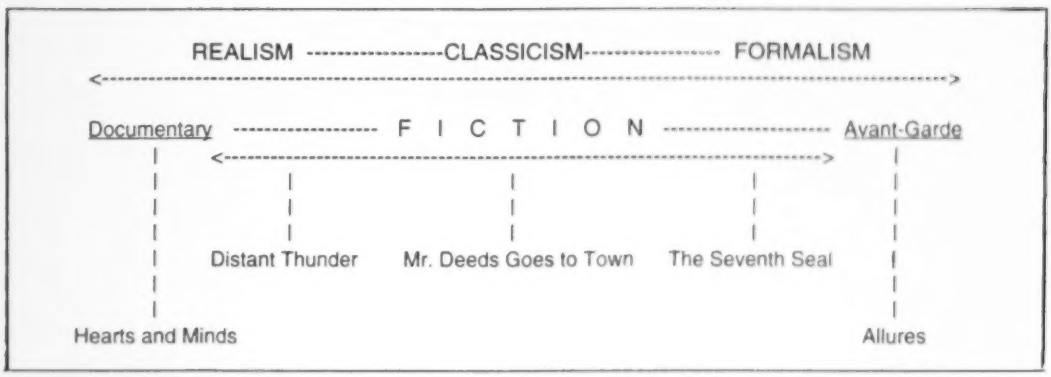
[2]From 1981 through 1996 I served as Chair of Festival Judging for the Association for Multi-Media International (AMI, formerly the Association for Multi-Image International) "Ami" Awards, a unique position within this non-broadcast image industry of business, documentary, education, and art works in media such as video, multi-image slide/tape programs, multi-monitor videowalls, and computer-based multimedia. Both at the annual AMI International Festival and at numerous national and regional festivals around the world I had the unparalleled opportunity to view and evaluate thousands of media products which are rarely seen outside of their original client applications. I was also a commercial film critic in Dallas, TX from 1979-1983, a multi-image and multimedia judge for the Association of Visual Communicators (AVC) CINDY Awards 1990-1994, and continue as a juror of education films for the National Media Network's annual film/video/multimedia festival (Oakland, CA), all of which contributes to premises and evaluations I will offer later in this essay but which are hard to substantiate through traditional print or commercial film-on-video sources.

[3]Another important distinction was made by Aumont, Bergala, Marie, and Vernet (1992) in pp. 9-18 in noting the difference between the physical area of celluloid--marked by an image space, sprocket holes, and soundtrack stripe--known as the "film frame" vs. the conceptual and stylistic arrangements which occur within this space, delineated by the four "image borders" of the cinematic rectangle. Thus, I have followed the lead of several authors cited in this essay in acknowledging that "border" would be less semantically confusing than "frame" (Burke, 1997, 1998), which has connections to both the cinematic delivery system and the large concept of "framing," but I have to admit that the traditional literature of film theory has effectively established "frame" as the term that indicates a conscious design within the borders of the image as opposed to the seemingly more revelatory "window." While it is important to keep making this clarification and distinction, for me the more pragmatic strategy is to emphasize the appearance and impact of relative deep and flat spatial imagery as a way of giving clarity to the use of "window" and "frame" terminology.

[4]Among the "unreal" aspects of cinema as noted by Arnheim (1957) are the need to choose appropriate camera angles to properly display the nature of objects, the

reduction of depth on the screen, the need to use arbitrary lighting, the absence of color (relevant for the film industry when this essay was written), the use of arbitrary frames of vision, and the absence of the actual space/time continuum in the actions shown on screen due to editing (pp. 9-34). On pp. 127-134 he summarized his discussions of the artificial nature of cinema in areas such as placement and perspective, size, distance, editing, dissolves, the moving camera, and superimpositions. While the proper manipulation of these elements can also be looked upon as devices for creating the illusion of screen space (Zettl, 1990), Arnheim made it clear that image components such as these are what allow photography and cinema to be seen as visual strategies of artistic vision rather than mere recordings of physical verisimilitude.

[5]Realism and formalism now seem to be the standard terms for traditional filmmaking styles, although I find them to be terms that must be subsumed under larger considerations of deep and flat visual imagery as explained here in Figures 2-4. Giannetti (1996) has been using the realism-formalism distinction since his third edition (1982), which also contains a chart somewhat similar to distinctions I make in Figure 2--although in his second edition (1976) he briefly discussed the concept as "realism" and "expressionism" without the use of a chart. Below is a reproduction of his scheme, from his 1996 edition, p. 3, with his five cited films being Hearts and Minds, a partisan 1975 documentary on homefront opposition to the Vietnam War, directed by Peter Davis; Distant Thunder, a harsh 1973 Indian drama on famine in 1940s Bengal, directed by Satyajit Ray; Mr. Deeds Goes to Town, a sweetly cynical 1936 dramatic comedy of urban corruption, directed by Frank Capra; The Seventh Seal, a haunting 1957 allegory on death and the purpose of life, directed by Ingmar Bergman; and Allures, a non-objective 1961 optical bench experimental film, directed by Jordan Belson. Although I was not aware of Giannetti's layout when I first devised mine, they are remarkably similar; however, as I elaborate in this essay, I do not think that documentary and avant-garde should be presented as just being extensions of realism and formalism respectively (Actually, I find the heavy dependence on montage editing and its associated ideological impact in Hearts and Minds to bring it into the formalist realm, just as I find the lighting tactics and personality probing of The Seventh Seal to be much more akin to my category of Psychological Realism; thus, I somewhat agree with Giannetti's concepts but I have problems with a few of his examples). Further, I have not found other references to his specific use of "classicism" to indicate mainstream Hollywood films (which I name "Message/Story" and categorize as "Classic Window"), although relative to this term's general use in the arts I can appreciate its implications and, in related fashion, Henderson (1980) referred to the prevalent cinematic stylistic mixture of editing and composition-in-depth as "[c]lassical construction" (p. 14) just as Bordwell, Straiger, and Thompson (1985) spoke of the "classical Hollywood cinema."


REALISM ----------CLASSICISM---------- FORMALISM
Documentary ---------- F I C T I O N ---------- Avant-Garde
Distant Thunder
Mr. Deeds Goes to Town
The Seventh Seal
Hearts and Minds
Allures

[6]These concepts originated briefly in his 1973 edition (pp. 12, 222).

[7]As Bordwell (1989) noted, similar discussion may also be found in Andrew (1984) on pages 158, 167-169, and 188.

[8]I do not agree that considerations of what defines film (or any other image space) is limited to narrative depiction. As I will explain in discussing Figures 2-4, I feel that the relative degree of implied "captured" depth or organized, purposeful design is an appropriate consideration for all imagery, whatever its communication function may be--information, instruction, persuasion, entertainment, or enrichment (Burke, 1998).

[9]A concept which Giannetti (1996) said he took from art history and criticism.

[10]A more contemporary aspect of film theory--which also derives from social science (and to some degree from natural science) procedures--is the interest in cognitivism, as elaborated in Andrew (1989), Bordwell (1989a), and various essays in Bordwell and Carroll (1996).

[11]It should be noted, however, that Foss's (1992) main purpose was a review of three books which "provide assistance for those unfamiliar with the basic elements of and issues in the study of visual imagery and serve as excellent starting points for understanding the communicative dimensions of visual images" (p. 86)--Saint-Martin's (1990) Semiotics of Visual Language, Hausman's (1989) Metaphor and Art, and Tufte's (1990) Envisioning Information. In reference to Saint-Martin's book, she concludes by praising "the significant contributions its makes to our understanding of visual imagery as a special language with characteristics different from verbal language" (p. 87).

[12]Ironically one of the main arguments that Henderson (1980) cited against the structuralism wing of Bordwell and Carroll's (1996) Grand Theory comes from analysts such as Derrida, who represents the post-structuralist position of that same Grand Theory. The circularity of the situation seems to validate their point that this "Establishment" theoretical view actively and arbitrarily incorporates incompatible positions (pp. 21-22). Henderson's premise is that the cine-structuralists give too much credence to the significance of individual films and the controlling visions of auteurs,

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which gives too much importance to specific texts rather than the structuralists' own praise of timeless cultural myths and patterns.

[13]Nor do I wish to join Noel Carroll (1996), and, by implication, David Bordwell, in systematically rejecting all value of what is presented by them as the Grand Theory approach. Carroll admits he has no intention of objectively "converting" proponents of Grand Theory, that "The mere plausibility of a cognitivist theory gives it a special advantage over psychoanalytic theories of the same phenomenon" because psychoanalysis deals only with the irrational and implausible (p. 65). I would rather be part of what Carroll rejects as a "coexistence pluralism" of theoretical positions rather than his "methodologically robust [theoretical] pluralism" which allows so-called stronger theories (such as cognitivism) to be given preference over supposedly more supplementary ones. In my opinion, replacing one form of "superiority" with another gains nothing for the cinema or communication fields.

[14]Worth (1981), for example, presented an extension of the "film as language" questions that occupy much space in Henderson (1980) and Aumont et al. (1992)--such as Metz's stress on the segmentation of film into narrative units known as "syntagmas"--by referring to individual camera shots as "cademes" and editing shots as "edemes" (p. 13). Ultimately, though, Worth's concerns are driven by his focus on enhancing the social science terminology and understanding of visual anthropology and ethnography. Similarly, Saint-Martin (1990) discussed the "coloreme"--a cluster of visual components such as color, texture, dimension, boundaries, vectorality, and position in the plane which are perceived as a particular point in the perceptual field--as her minimal unit of visual language, which she then extended into various semiotic syntactical contexts.

[15] As Currie (1996) argued, media depictions should be understood as "perceptual realism" (p. 326) because in them we recognize the depicted "reality" of a representation rather than experience the representation as an illusion of physical-phenomenological reality itself. He further connects cinema and photography to this class of representational images--maps, illustrations, paintings--by defining them as different from some type of perceptual access: "Seeing a photograph does not put me in a perspective relation to the object it is a photograph of. . . . For paintings and photographs give us access to representations of things, not the things themselves" (1991, p. 27).

[16]Although I would argue that the extremely fragmented montage work of Eisenstein and his contemporaries would still be a case of Classic Frame because over the years it has attained the status of carefully-crafted, composed, abstracted imagery which--like the cubist painting it emulates--has largely become its reason for study rather than the revolutionary content its "multiplicity of planes" was intended to evoke. More contemporary forms of cinematic montage such as Michael Wadleigh's 1970 music documentary Woodstock (even with its split screens and simultaneous activity structure) and Luis Valdez's 1981 Chicano history narrative Zoot Suit (even with its theatrical conceit and "snap" cut scene changes) to me are more appropriate for Henderson's (1980) comments; accordingly, I would classify them as Special Case Frames, where content still competes with form for viewer attention.

[17]For clarity here I will note that what I presented in other charts in Burke (1998) for cinematic styles in narrative film is a basic division of Realism and Formalism, subdivided respectively into Photographic Realism, Theatrical Realism, Psychological Realism, Lyrical Realism; Expressionism, Message/Story (the classic Hollywood cinema for which I have yet to devise a better term), Montage, Poetic Montage. As I elaborate in this current essay, in explaining Figures 3 and 4 above, these older forms of filmic style--which all continue into the present day, along with various forms of Modernism and Post-Modernism--contribute to the various expressions of New Wave(s)/Idea Cinema (from Citizen Kane in 1941 literally, but more actively from films such as Rashomon in 1950, The Seventh Seal in 1957, the extensive French New Wave films beginning in 1959, and the output of idiosyncratic artists such as Bergman, Fellini, and Antonioni from the 1960s to present, joined by more contemporary influences such as Annie Hall in 1976, Do the Right Thing in 1989, and Pulp Fiction in 1994). While these more individual films of the third category do not conform to the definitions of Formalism or Realism, they do display stylistic affinities to the older types; likewise, experimental and documentary films are outside the realm of narrative but they also correspond to the full spectrum of Realism and Formalism styles.

While most of my category terms have come from a synthesis of many film writers, my concept of Theatrical Realism (which includes many of Bazin's favorites such as Chaplin and Renoir)--a more staged, shaped approach than the Photographic Realism of, for example, the Italian Neo-Realists (akin to the literary differences between the Realism of Balzac and the Naturalism of Zola)--has proven to be the one most difficult to explain clearly to my students. To add to my explanation, I am indebted once more to Henderson (1980), speaking once more of Godard's attitudes:

> . . . cinema, like theatre, is a realm of heightened emotions. Its effectiveness depends upon rhythm, pacing, and intensity. This model opposes Bazin's model of cinema as novelistic, as the realist description of relationships existent elsewhere. No, the director constructs his film, dialogue, and mise-en-scene, at every point. Even Renoir, the trump card of Bazinism, is more like [the Neo-Classicist painter] David than an Impressionist: a careful arranger who "prepares events," who may reproduce "the look" of things, but in doing do subjects them to an abstraction or schema that he brings to them. He prepares events not novelistically so that they connect well, but theatrically, so as to obtain the desired effect of impact. Godard suggests that the relationship Renoir/nature is less important than the relationship Renoir/audience. The preparations, the emotional effects, the "living not lasting," which Godard values so highly--all depend upon the precise pacing of the decoupage, which is the necessary form of cinema as theatre [emphases his]. (p. 86)

[18]Thus, the "Expressionism" category straddles both frame columns in the more generalized Figure 3, but in the more detailed Figure 4 it is situated solidly in Special Case Frame because its strain of fully nonobjective abstractions were largely confined to Kandinsky during this early period and these are often grouped with the later geometric developments of pure abstraction in the 1920s-1930s (also connected to Kandinsky).

[19]In the charts I note the existence of narrative Modernism in all four image presentation types in Figure 4 but de-emphasize its existence in the Special Case Window column of the broader sweep layout of Figure 3 because such films are much

less predominant in this area (except for Antonioni). In like manner, Figure 3 shows a specific cinematic presence for Post-Modernism to reflect the actual class of such films that exist in the current era, but in Figure 4 I note P-M in parenthesis because its placement in conjunction with so many other movements that it impacts is intended to stand for both Post-Modern film in particular and the general awareness of post-modernism (which, appropriately, is placed in proximity to one of its most successful offspring, MTV).

[20]Similarly, the contemporary impact of digitally created and enhanced special effects pales next to the simple photography of IMAX and OMNIMAX nature features simply because these 70mm formats are presented on screens so huge (as large as six or so stories tall) that they literally engulf the viewer's peripheral perception and dwarf the viewer's sense of size relationships. By these standards, even the most polished of contemporary action-adventure blockbusters quickly moves from Classic Window plausibility to Special Case Frame distancing and analysis. The producers of the upcoming 1998 Godzilla remake are playing off of this analogy with summer previews in 1997 (when this essay was written) in which an anthropologist, standing before the skeleton of a tyrannosaur, is claiming that dinosaurs are the largest animals ever to walk the Earth (providing a Hollywood in-joke by alluding to the box office successes of Steven Spielberg's 1993 Jurassic Park and 1997 The Lost World). Suddenly the giant foot of a dinosaur-like creature--which by comparison must be several hundred feet tall--crashes through the roof and flattens everything. So is the Classic Window "reality" of older Hollywood narrative films "flattened" by newer (or larger, with IMAX, OMNIMAX, and HDTV) technologies which force us to reconsider what we have previously perceived of these films.

In a related development, Robert Zmeckis' 1997 Contact (a story of non-confrontational encounters between humans and extraterrestrials) has drawn criticism from both the White House and the journalism profession for attempting to be too window-like in blending reality with fiction. Newreel footage of President Clinton has been seamlessly inserted into the narrative so that he appears to be commenting on the film's alien encounter, when he was actually discussing the question of whether evidence existed of prior life on Mars. A lawyer for Mr. Clinton has complained about what is seen as an inappropriate appropriation of the President's image (although there was wide-spread acceptance of Zemeckis' similar use of deceased Presidents Kennedy and Nixon in his 1994 hit Forrest Gump). Similarly, many journalists have objected to the active presence of real-life CNN reporters delivering scripted "news reports" in Contact, thereby blurring the line between news and fiction. This is clearly an example of a Classic WIndow stategy being deconstructed into the realm of Special Case Frames by some segments of society even while the film is enjoying its initial run, in the process making the public more aware of Classic WIndow techniques in our age of incredible digital manipulation of images (Voland, 1997).

[21]Given the active intermedia awareness and activity during this century, especially in the last four decades, there are inevitably more intersections and influences which could be cited here if each of the charted movements were to be explored in more detail on its own. This particular juncture of contributions to the state of abstract video was a fortuitous result when drawing out the diagram which I will let serve as an example of other interconnections which could easily be traced.

[22]The four categories I explored were display projections (such as Cinerama and the massive Worlds Fair multi-screen pavilions of the 1960s, with antecedents in 1900 and 1939), theatrical enhancements (from Erwin Piscator's Epic Theatre in Berlin in the 1920s to Josef Svoboda's worldwide sceneographic masterpieces in the 1950s-1970s), performances (from Dada in the 19-teens to Happenings and a wide variety of Intermedia theatre [the predecessors to Performance Art] in the 1960s), and environmental sculpture (also from Dada in the earlier part of the century to various installations and technological experiments [such as those of Robert Rauschenberg] in contemporary times).

[23]This brings me to a final point on comprehension and satisfaction. Tastes and personal conditioning being what they are, each of these categories may bring on subjective viewer responses just because of the nature of the category: some may embrace Classic Windows because they are direct, easily understood, or seem to speak to established values; others may reject the same material largely because of these same characteristics, preferring some degree of the perceptual/contextual structures of Frames. My goal is not to privilege any particular image presentation form but to value them equally for their unique abilities. Similarly, to value the potential of an image category is not to assume that all images in that category are equal in their conception and/or execution, so that critical judgments should still be made on the basis of what a given school of criticism seeks to encounter in a given example of a medium, not just on what type of image it is. Critical procedures will produce axiomatic confrontations of their own, but it is not my goal to disentangle these differences here.

[24]Recalling Foss (1992), I would wish to see issues of images and aesthetics more in the forefront of the communication field as well, but even in such an extensive "state of the discipline" study as provided by Levy and Gurevitch (1994) virtually none of what I have raised here is addressed in any of their many included writings. And even an author whom I have largely set aside for other purposes--that is, as being too concerned with explorations of visual semiotics rather than spatial foundations--Paul Messaris (1994), agreed that, "In general, research on viewers' awareness of visual conventions and manipulation is still something of a rarity in academic scholarship, despite the fact that visual literacy has become an area of considerable concern" (p. 39). He further supported my purposes by stating:

> the consequences I have in mind here are enhanced aesthetic awareness and enhanced awareness of the visual devices used for persuasive and other manipulative purposes. . . . My major assumption is that the perception of skill in the visual arts, or in any other medium, provides a type of vicarious satisfaction that is central to the aesthetic experience. Because the perception of skill clearly depends on an awareness of the conventions that the artist is following or breaking, enhanced awareness of conventions--which, as I see it, would be the basic aim of a visual-literacy curriculum--can be expected to enhance aesthetic appreciation. (p. 29)

I still disagree, though, with the manner by which Messaris (1994) attempted to distance himself from the semiotic study of visual communication, as he did in the conclusion to his opening chapter: "In short, I am arguing for an approach that casts off the burden of unproductive analogies and sees images for what they are: sources of

aesthetic delight, instruments of potential manipulation, conveyers of some [emphasis his] kinds of information--but not a language" (p. 40). Yet, he previously stated "it seems to me that one of the major contributions a discussion of visual literacy can make is to develop a systematic account of techniques of visual manipulation and to explore audiences' reactions to and awareness of these techniques" (p. 32). This, to me, is clearly part of the program of semiotics and, as such, often gets very caught up in detailed analysis of specific elements at the expense of a general understanding of spatial usage in various types of images.

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